

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENHANCES WHATEVER IT EXPRESSES."—GOETHE.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM.

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.

VOL. 49—No. 11.

SATURDAY, MARCH 18, 1871.

Price { 4d. Unstamped.
5d. Stamped.

ROYAL ITALIAN OPERA, COVENT GARDEN.

MR. GYE has the honour to announce that the OPERA SEASON of 1871 will COMMENCE on

TUESDAY, MARCH 28th,

ON WHICH OCCASION WILL BE PERFORMED DONIZETTI'S OPERA,

"LUCIA DI LAMMERMOOR."

Edgardo ... Signor MONGINI. Enrico ... Signor COTOGNI. Raimondo ... Signor CAPPONI. Lucia ... Mdlle. SESSI.

The following is an outline of the Season's Arrangements, and they will be adhered to as nearly as circumstances will permit:—

THE ROYAL ITALIAN OPERA was established in the year 1847, since which time its Annual Seasons have regularly taken place without interruption.

The Season of 1871 will therefore be the TWENTY-FIFTH OF THE ROYAL ITALIAN OPERA; a fact which is conclusive that the conduct and management of the great Lyric Establishment has been such as to merit the approbation and the patronage of the Public.

The Prospectus of the Royal Italian Opera has, of late years, contained simply an exposition, for the information of the Subscribers, of the general arrangements of the coming Season, all observations thereon, on the part of the Director, being omitted; a plan, under ordinary circumstances, probably the most advisable.

The Season of 1871, however, will form an epoch in the annals of the Royal Italian Opera Stage, and more particularly in the annals of the Royal Italian Opera; and it is felt that the event about to be announced ought not to be passed over without a few words of comment.

There have now been Twenty-four Seasons of the Royal Italian Opera, and during Twenty-three of these

SIGNOR MARIO

has sustained the position of the principal Tenor artist, with all its labour and responsibility.

In what manner Signor Mario has "played his part" need not here be told. Suffice it to say that, whether we look upon him as a vocalist, or as a vocalist and actor combined, whether we consider his personal attributes, or the wonderful charm of his presence on the stage, it may be said, without fear of contradiction, that Signor Mario has never been approached as a lyric artist, and surely we have but little hope that we may ever "look upon him like again." The lines of Moore might well have been written in reference to Signor Mario—

"Mine is the lay that lightly floats,
And mine are the murmuring dying notes
That fall as soft as snow on the sea,
And melt in the heart as instantly."

It is with the most unfeigned regret that the announcement is made that Signor Mario has signified his intention of retiring from the stage, and that he will, towards the end of June next, make his last appearance before an English audience, and bid "Farewell" to that Public which has for so many years and so generously and unswervingly honoured him with its support, with its applause, and, indeed, with its admiration.

The Subscribers of the Royal Italian Opera would naturally have desired to hear Signor Mario in all his principal roles; but his répertoire has been so extensive that even a single performance of each character would be quite impossible during the short period which now intervenes previous to his retirement; still every effort will be made to afford the Subscribers and the Public an opportunity of witnessing, during this his "Farewell Season," those chief impersonations which have rendered the name of Mario so renowned throughout the whole musical world.

The special arrangements for Signor Mario's farewell nights will be duly announced.

MADAME ADELINA PATTI.

The announcement of the re-engagement of Madame Adelina Patti will be received with a feeling of unmixed gratification by all those who take any interest in the affairs of the Opera.

It has now become entirely superfluous to write any panegyric on the talents of this most gifted artist.

Madame Patti, when but a child, made her *début* before an European audience at the Royal Italian Opera, in the year 1861. She has now arrived at her tenth season in London, her career having been one of continued progress, culminating in the high position of the greatest lyric artist of our time.

In addition to Madame Patti's most celebrated and popular characters, she will, this season, perform for the first time, the part of Elena in Rossini's opera, *La Donna del Lago*; that of Desdemona in *Othello*, and also that of Caterina in Auber's opera, entitled *Les Diamants de la Couronne*.

MADAME PAULINE LUCCA.

A new engagement has been entered into with Madame Pauline Lucca, in accordance with which that talented young artist will make her first appearance this season, during the first week in April.

Madame Lucca, advancing, as she has done, each year in the estimation of the public, and naturally each year extending her repertoire, will be enabled to give a greater number of representations than heretofore.

She will repeat her celebrated parts of Valentine in the *Huguenot*, Leonora in *La Favorita*, Selika in the *Africaine*, Zerlina in *Pro Diavolo*, Cherubino in *Le Nozze di Figaro*, and for the first time undertake the part of Fides in Meyerbeer's grand opera, *Le Prophète*, that of Panina in *Il Pianto Magico*, and, for the first time in England, the part of Rachel in Halevy's grand opera, *La Juive*.

MADMOISELLE MATHILDE SESSI.

Mdlle. Sessi, whose *début* last season in London created so great an interest, has, during the past winter, given a series of representations at the Court Opera of Vienna, each of which has been honoured with the warm approbation of the Imperial family, and the most enthusiastic applause of the Viennese public. Mdlle. Sessi, who will arrive at the commencement of the season, will perform her celebrated parts of Maria in *Fidèle del Regimiento*, the Queen of Night in *Il Pianto Magico*, Lucia di Lammermoor, Violetta in *La Traviata*, Ophelia in *Hamlet*, and the principal character in Cimarosa's opera, *Le Astute Femminile*, &c., &c.

MADAME MIOLAN-CARVALHO.

In consequence of the derangement of all operatic affairs in Paris, the celebrated artist, Madame Miolan-Carvalho, has been able to accept an engagement, for a portion of the London season, and will assume her two most celebrated characters of Dinorah, in the opera of that name, and of Marguerite in *Faust*, for which Madame Carvalho was chosen by the composer as the original representative.

Madame Carvalho will also perform the part of La Contessa in *Le Nozze di Figaro*, *Matielde in Guglielmo Tell*, and in order to strengthen the cast of those operas, has most kindly consented to undertake the parts of Prasocchia in the *Étoile du Nord*, that of Isabella in *Il Diavolo*, that of Marguerite in the *Huguenot*, and that of Elvira in *Don Giovanni*.

M. FAURE.

The Director feels that he may very surely calculate on the pleasure which the announcement will afford of the return to the Royal Italian Opera of that most eminent artist, M. Faure, who has been engaged for the entire season, and who will make his appearance in his celebrated role of *Don Giovanni*. M. Faure will also sustain his original parts in the Operas of *Dinorah*, the *Huguenot*, *L'Étoile du Nord*, *Faust e Margherita*, and also for the first time at the Royal Italian Opera, the parts of Iago in *Otello*, that of Figaro in *Le Nozze di Figaro*, and that of Hamlet, in the Opera of that name, of which he was the original representative.

MADAME PAREPA-ROSA.

Madame Parepa-Rosa, who has now, for some years, sustained one of the highest positions in the Lyric Drama of the United States, has returned to this country, and will make her *début* at the Royal Italian Opera early in the season.

SIGNOR MONGINI.

In order as effectually as possible to represent the now greatly extended répertoire, an engagement has been entered into with that great artist, Signor Mongini, who will make his first appearance these two years at the Royal Italian Opera, on the first night of the season, as Edgardo, in the Opera of *Lucia di Lammermoor*.

SIGNOR GRAZIANI.

It will be seen that that universally favourite artist, Signor Graziani, who has so long fulfilled a most important part in the performances of the Royal Italian Opera, has again been engaged, and that Signor Naudin, Signor Cottogni, Signor Clampli, and Signor Bagaglioli, will still lend their most valuable aid.

ROYAL ITALIAN OPERA, COVENT GARDEN—continued.

FLORAL HALL CONCERTS.

The Two Concerts which took place last year in the Floral Hall, having met with such complete success, it has been arranged to give a limited number during the coming season. These Concerts will be supported by the whole strength of the artists of the Royal Italian Opera, and will be under the superintendence of Mr. BENEDICT.

ENGAGEMENTS—

Madame ADELINA PATTI, Madame PAREPA-ROSA,
Madame VANZINI, Mdlle. MADIGAN,
Madame DELL'ANESE, and Mdlle. MATHILDE SESSI.

Madame PAULINE LUCCA, Mdlle. SCALCHI,
Madame DE MERIC LABLACHE, Madame MONBELLi,
Mdlle. CORSI, Mdlle. ORGENI, and Madame MIOLAN-CARVALHO.

Signor MARIO (his Farewell Season, and his Last Appearances on the Stage), Signor NAUDIN, Signor BETTINI, Signor URRIO,
Signor JOURDAN (from the Opéra Comique, Paris), Signor MARINO, Mr. W. MORGAN, Signor ROSSI,
Signor PALTRINIERI, and Signor MONGINI.

Signor GRAZIANI, Signor COTOGNI,
Signor BAGAGILO, Signor CIAMPI, Signor CAPONI,
Signor TAGLIACCO, Signor FALLAR,
Signor RAGUE, and Monsieur FAURE.

Conductors—
Signor VIANESI and Signor BEVIGNANI.
Other Engagements are pending, the particulars of which will be announced as soon as they are completed.

Principal Dancers—
Mdlle. TREVISAN and Mdlle. CATARINA.

Maestro al Piano Signor L. VIANESI.
Principal Violin Solo Mr. CARRODUS.
Leader of the Military Band Mr. D. GODFREY.
Leader of the Ballet Mr. BETJEMANN.
Organist Mr. PITTMAN.
Sugitorri (Signor LAGO and
Maitre-de-Ballet (Signor FORTUNATE,
The Appointments by Mons. DESPLACES.
Machinist Mr. LABHART.
Mr. GARNEY.

THE ORCHESTRA OF THE ROYAL ITALIAN OPERA,
Still without rival, will this season be materially strengthened by some few but important changes, and will continue to maintain its high position as the finest Orchestra in Europe.

The CHORUS, to which several additions have been made, will be under the direction of Signor CARLO CORSI, from the Opera della Scala, at Milan.

STAGE MANAGER—Mr. A. HARRIS.

Artisti Costumieri—
Madame VALLET, Monsieur HENNIER (of Paris), Mrs. JAMES, and
Madame DUBREUIL.

Scenic Artists—
Mr. DAYES, Mr. CANEY, and Assistants.

In addition to the other favourite Operas of the Répertoire, the following works will be given during the Season:—

It will be observed that every effort has been made to render the casts of the Operas as effective as possible; no outlay has indeed been spared, not only in procuring the greatest artists to undertake the chief roles, but in providing representatives for the less important parts, who, in other theatres, are in the habit of fulfilling much more responsible positions.

Rossini's *Opera, La Donna del Lago*.—Giacomo V., Signor Mongini; Roderick Dhu, Signor Graziani; Douglas, Signor Bagaglino; Malcolm Graeme, Mdlle. Sclechi; and Elena, Madame Adelina Patti (her first appearance in that character).

The Grand Opera, *La Juive*.—This Opera, the greatest and most successful work of the late M. Halevy, was produced at the Royal Italian Opera in the year 1859. The calamitous burning of the theatre in the year 1856 entirely destroyed all the magnificent scenery, armour, costumes, music, and accessories belonging to that grand opera, and since that time it has never been heard in England. The artists engaged for the present season are peculiarly fitted for the chief characters in the *Juive*; the part of Rachel being, in Germany, one of Madame Lucca's most celebrated impersonations. The opera will be produced as early in May as possible. Rachel, Madame Pauline Lucca; Eudossia, Madame Miolan-Carvalho; Leopoldo, Signor Bettini; Cardinale, Signor Bagaglino; and Eleazar, Signor Mongini.

Les Diamants de la Couronne.—Of all the productions of Mons. Auber's prolific pen, *Les Diamants de la Couronne* is certainly one of his most charming inspirations. Although originally written for the Opéra Comique and partly in dialogue, the construction of the plot, and the clearness of its various incidents render it particularly adapted for the Italian stage, while as the representative of the part of Catarina, it is certain that no such suitable living artist could be found as Madame Adelina Patti. *Les Diamants de la Couronne* will be given as soon after Madame Patti's arrival as the necessary rehearsals will permit. The part of Catarina by Madame Adelina Patti.

Le Asturio Femminili.—This comic opera by the celebrated composer, Cimarosa, is at the present time being performed at some of the principal Italian theatres, and everywhere with great success. It will be produced early in June.

Le Nozze di Figaro.—Il Conte, Signor Graziani; La Contessa, Madame Miolan-Carvalho; Cherubino, Madame Pauline Lucca; Figaro, Mons. Faure and Signor Cottogni; and Susanna, Mdlle. Sessi.

Le Prophète.—Fides, Madame Pauline Lucca (her first appearance in that character).

Hamlet.—Ophelia, Madame Sessi; Gertrude, Madame Parepa-Rosa; Hamlet, Mons. Faure (in his original character, and his first time of performing it in English).

Don Giovanni.—Zerlina, Madame Adelina Patti; Donna Elvira, Madame Miolan-Carvalho; Donna Anna, Madame Parepa-Rosa; Don Giovanni, Mons. Faure; Leporello, Signor Ciampi; and Don Ottavio, Signor Mario.

L'Africaine.—Selika, Madame Pauline Lucca; Nelusko, Signor Graziani and Mons. Faure; Don Pedro, Signor Bagaglino; and Vasco di Gama, Signor Naudin and Signor Mongini.

The Répertoire is now by far the most extensive of any Theatre in Europe, and consists of Forty-one Operas.

THE SUBSCRIPTION WILL CONSIST OF FORTY NIGHTS.

But as there will (after the first week) be regularly FOUR NIGHTS in each week, viz., MONDAY, TUESDAY, THURSDAY, and SATURDAY, Subscribers will, by making known their wishes at the commencement of the Season, have the choice of selecting either Two or more of the four nights.

* * * The attention of Subscribers is particularly requested to this privilege.

TERMS FOR THE FORTY NIGHTS.

Boxes on the Second Tier (for Four Persons) 100 guineas; Ditto, First Tier (for ditto), 200 guineas; Ditto, Grand Tier (for ditto), 240 guineas; Ditto, Pit Tier, (for ditto), 220 guineas; Orchestra Stalls, each, 35 guineas; Amphitheatre Stalls, First and Second Row, each, 18 guineas.

ALL SUBSCRIPTIONS TO BE PAID IN ADVANCE.

Subscribers of last Season are also respectfully requested, if they wish to retain their Boxes or Stalls, to notify the same *at once* to Mr. EDWARD HALL, at the Box Office, under the Portico of the Theatre, where applications for Boxes and Stalls are to be made.

Also of Mr. MITCHELL, Mr. BUBB, Messrs. LACON & OLLIER, Messrs. CHAPPELLI, Bond Street; Mr. A. HAYS, 4, Royal Exchange Buildings; and of Messrs. KEITH, PROWSE, & Co., 48, Cheapside.

Royal Italian Opera, Covent Garden, March, 1871.

ITALIAN OPERA BUFFA.

Although Mr. Benedict's charming little one-act opera, entitled *Un Anno ed un Giorno*, brought out the other night at the Lyceum Theatre, is upwards of 30 years old, it was in one sense quite as good as new. It had not been heard in England since 1837, very shortly after its composer's arrival in this country from Naples, where, a year previously, at the Teatro Fondo, it was first given for the *début* of Signor Frederico Lablache, son of the inimitable *basso*. That a German musician should be able to write with such facility in the genuine Italian operatic style appears extraordinary; but certain it is that, had the name of any Italian composer of *opera buffa*, from Donizetti to the brothers Ricci, been attached to *Un Anno ed un Giorno*, no connoisseur would have dreamt of questioning its authenticity. Beyond the mere power of happily imitating the characteristics of a particular school, however, Mr. Benedict shows, in the music of his pleasing work, that thorough command of form which, beyond every other qualification, declares the practiced musician. The opera is a bagatelle, no doubt, but it is such a bagatelle as only a master could invent.

The story may be told almost in a sentence. Lorenzo, a young soldier, having received certain kindnesses from Ortensia, hostess of an inn in a village of Provence, places a considerable sum of money in her hands, with the understanding that, should he return to the village within the interval of a year and a day, her daughter, Elisa, shall become his wife; but that, in the case of his non-appearance at the stipulated period, the vested money shall be Ortensia's property. Lorenzo does not come back at the appointed time, and, indeed, is supposed to have died on the field of battle. Meanwhile the innocent Elisa, who has had no hand in the bargain, bestows her affections on one Gianetto, to whom she is betrothed and with whom the wedding-day is already fixed. Lorenzo, however, unexpectedly reappears, and claims the fulfilment of his bargain with Ortensia. Here, did not Lorenzo belong to the familiar type of soldiers who are as good-natured as they are brave, a pretty embroglio might arise. Elisa loves Gianetto, Gianetto loves Elisa, and Hostess Ortensia loves the money with which Lorenzo, under certain conditions, has intrusted her. But Lorenzo, as we have hinted, is endowed with a fair amount of the milk of human kindness. After some natural expressions of disappointment and chagrin he puts a good face on the matter, resigns Elisa to Gianetto, authorizes Ortensia to employ the money he has left with her as dowry for Elisa, and with the satisfaction of a good conscience and the general applause of his fellow soldiers, departs to resume the profession which for evident reasons he had intended to abandon.

The music of *Un Anno ed un Giorno* is fluent and sparkling throughout, but of so light a texture as to stand in no need of detailed analysis. There are, in all, about seven detached pieces—a duet for Elisa and Gianetto ("Vieni O caro"); an air for Gianetto, the lover ("Oh che rabbia!"); an air for Lorenzo, the self-denying soldier ("Al campo della gloria"); a duet for Elisa and Lorenzo ("Ciel che mai veggio!");—in which the signal disappointment of the young girl at once more beholding the formidable soldier whom she had believed to be dead, is cleverly expressed; a duet ("Infelice")—in which the lovers vainly attempt to console each other; a romance for Gianetto ("Pastorello pien d'amore"), instinct with the sentiment of amorous despair; and a final air ("Che più dirvi"), when Elisa, in animated strains, pours forth her gratitude to the self-sacrificing Lorenzo; together with characteristic incidental music. The whole is excellent of its kind, and not a bit the less so because constructed upon the Italian model referred to.

The performance was in all respects praiseworthy. Mdlle. Colombo an interesting Elisa, gave her final air, "Che più dirvi," with spirit and effect; Mdlle. Brusa was more successful in the character of Gianetto—which, nevertheless, might have appropriately been confided to a man—than in any she had hitherto essayed, obtaining a well-merited encore in the expressive romance, "Pastorello pien d'amore"; and Signor Torelli was all that could be desired as Lorenzo, sharing the encore with Mdlle. Colombo in the final movement of the duet, "Ciel che mai veggio!" and winning a loud encore for himself in the vigorous air, "Al campo della gloria," an apostrophe to Cupid, Mars, and Bacchus combined, which he declaimed and sang with such spirit as to make his hearers regret that his voice was not at all times sufficiently

powerful to realize his intentions to the full. Ortensia, the landlady, is, in the Lyceum version, turned into Ortensio, the landlord; for what purpose we are at a loss to explain, unless it is that the character being musically insignificant no lady, *prima donna* or *comprimaria*, was, on that account, ready and willing to undertake it. Signor Ristori, however, a genuine "buffo" of the Neapolitan type, condescended to play the part, and playing it well, lost nothing by his condescension.

The orchestra, conducted by Mr. Benedict himself, was all that could be wished; and at the end of the opera, after all the singers had come forward, the accomplished composer, being unanimously called for, was led on by Mdlle. Brusa and Signor Torelli (the rival lovers of Elisa).

For *La Cenerentola*, which had been announced for Saturday, *Il Matrimonio Segreto* was unexpectedly substituted; but though there was a full house, no one complained. Tuesday night Signor Bottegini's *Ali Baba* was performed for the last time this season. Meanwhile, Signor Petrella's opera, *La Precauzione*, quite new to London, and Mozart's *Così fan Tutte* are announced as "in rehearsal."



SOLO VOCALISTS.

Of solo vocalists the name is legion. They swarm on all hands, presenting all degrees of merit, from that which is microscopic to that of magnitude phenomenal, not a few standing outside such limits, and having no merit at all. They exhibit, moreover, every variety of characteristic, and so overlap and interweave that it is scarcely possible to reduce them to order. But a separation into two grand divisions is easy enough:—There are amateur solo vocalists, and there is the professional class. So far we can proceed methodically.

Of course, the amateur soloist is here considered exclusively in relation to his public appearances. At home or in the abodes of his friends, he is no theme for public discussion; and even the aggrieved neighbours may not proclaim their woes from the housetop. But the amateur soloist, as a rule, suffers from "the last infirmity of noble minds." He declines to stay at home and be satisfied with wasting his sweetness in front of the drawing-room piano. As Mr. Norval, late of the Grampian Hills, "longed to follow to the field some warlike lord," so he burns to distinguish himself where it is possible to earn the rich guerdon of an applause "real;" or the intoxicating bliss of "an enthusiastic encore." Hence he loses no chance of standing before the public as a candidate for their "most sweet voices," no matter what his own voice may be. His zeal in the cause of charity is enormous, and assumes the form of a settled conviction that modern Samaritanism should always show itself at benefit concerts. No man more earnestly acts up to his belief. *Bis dat qui cito dat* is his motto; and so ready is he to give that he does not even wait to be asked. His scent for opportunities is of the keenest; and should there be ever so narrow a gap in any programme, he, like an attenuated Marcus Curtius, is prepared to squeeze himself through for the good of the cause. On the platform the amateur solo vocalist presents various and well-defined types of ambition, humanity. Number One, for example, comes forward as an embodiment of confident merit. He is supremely satisfied with himself, and stands boldly up before the many-headed tribunal, not as a man upon whom it rests to prove a case but as an irresistible claimant of homage not to be withheld. You can detect no tremulousness in his tones, no twitching of the throat, no weakness of the knees. There he is, as one who should say "Value the present opportunity, and admire the magnanimity which keeps me from gathering the wealth I am content should fall to professionals." As a rule, this class of amateur soloist makes a sad mess of it, and harbours a secret, but very positive, belief that the public are both stupid and malicious. Number Two is the nervous amateur, whose soul has not been well fitted to his body. Looking at him, we see how nature sometimes slips when using up her materials, and gives weakly frames to strong spirits. There is always a conflict going on between the powers thus unfitly joined together. The mind cries "Excelsior" while the flesh groans "Let me stay in these lower regions, seeing that I am unfit to climb." The poor body has to succumb of course, and then we get the familiar spectacle of nervous amateurism—a shuffling unsteady walk, an appealing glance round in search of an encouraging face (a glance familiar to those who used to attend public executions), a restlessness in every muscle, quivering tone, which excite speculation as to the exact point of an inevitable breakdown, and a supreme agony when the high note has to be given which is both relished upon for success and dreaded with a dread past expression. There is no sight more pitiable, just as there is none more offensive than that previously noticed and both ought to be put down in the interest of public comfort, especially as the vast majority of cases afford nothing by way of set-off. Between the average amateur and the average professional there is a great

gulf which the former can never bridge over. Would that he could see it, and give up the attempt.

We come now to a class even more obnoxious than the foregoing. We mean those who are just emerging from the chrysalis state of amateurism into the butterfly life of a professional. Their numbers are, of course, limited, because not every ambitious hero or heroine of the drawing-room has friends foolish enough to encourage wild dreams; and still fewer can get the wherewithal for that magic sojourn of a few months in Italy which is to transform them into artists. There are enough of the sort, however, and when found, they ought, as Captain Cuttle would say, to be made a note of, by reason of the implicit faith and unwavering confidence presented. The fact that a professional career has been determined upon becomes to them an assurance that they are fit for it; and the future is, accordingly, all aglow with sunlight, through the effulgence of which they see a laurel-crowned figure advancing with steady steps towards the temple of fame. The dream and the simplicity begetting it are no doubt beautiful; but not more so than the faith which starts the incipient professional in the direction of Italy. How, after reaching the so-called "land of song," he falls into bad hands more often than otherwise, we need not say, especially as it makes little difference to the result. In any case, the aspirant—an aspirant no longer, but one who has only to take possession—returns full-blown, with half-a-dozen operatic *morceaux* in his portfolio, a few tricks of vocalism, among them, perhaps, a bad shake; and a halo round his head like that which, in the old days, secured consideration for one who had made the grand tour. He expects to be forthwith engaged at Exeter Hall, the Monday Popular Concerts, and, remembering Mr. Santley, at the Italian Opera; but he isn't, and his revenge is taken on the audiences of benefit concerts by whom the half-dozen operatic *morceaux* and some English songs, "composed expressly for him," are heard with gentle resignation. Eventually, it may be, he subsides into a hybrid condition, or by favour of fortune, teaches the elements of music to tradesmen's children on mutually accommodating terms.

Professional vocalists who have passed through the transition stage and won a place of some kind, may be roughly divided into those who are, and those who hope to become, public favourites. The first species are dangerously placed, and not unfrequently we may observe in them signs of human weakness. A man or woman can no more be petted with safety than a child or a dog. In each case the tendency is for the pet to turn upon the caressing hand or to assume utter indifference about what is thought of him. How obviously this appears now and then on the concert-platform or the opera-stage. The great public favourite treats the public, on whose breath he lives, with most lordly unconcern. Scarcely does he condescend to notice their applause, much less to show by ways as easy as effective that he reciprocates the kind feeling manifested. In fact, there is about him an air which says, "I am awfully bored, and the sooner this is over the better." Strange to say, the public like treatment of the kind, just as fond parents chuckle over the escapades of a spoiled child. They rather enjoy being flouted by their favourite, and secretly admire him for his boldness. The case is different with those who are yet on the lower rounds of the ladder. How the climbing professional who has far to climb lays himself out to catch the slightest lift from the great supporting public! His smile is of the sweetest; his bow most deferential; his appreciation of small favours intense; his readiness to obey phenomenal. Does an audience want him back he turns midway on the platform steps. Rather than give trouble about an encore, he puts the widest construction on the narrowest applause; and is ever ready to exhaust himself in the service of his patrons. Do we blame the poor man? Not at all. We blame rather the public, who are always hardest to please when a struggling professional is concerned. They exact this parade of deference, and he has his bread to get. *Que voulez vous?* Human nature is the same among solo vocalists as among other less prominent folk. "A truism" does the reader say? Granted, but the public fail to recognize it in not a few cases; and expect their entertainers to be free from the weakness they condone in themselves which is absurd.

THADDEUS EGG.

MDLLE. NILSSON IN AMERICA.

(From the "Court Circular.")

The success which has attended Mdlle. Nilsson in America has been so defined and unshaken that we are able to state that the fair singer will, in all probability, pass another winter there. Here we have a decisive proof of the stability of her success, which has in truth been almost unexampled. The American Press have been unanimous in assigning to this second Swedish Nightingale a place which had been vacant since the retirement of the famous Jenny Lind. Such a series of triumphs as that which has greeted Mdlle. Nilsson in America might be expected, not unnaturally, to show symptoms of weakening in intensity. But this is not the case, and the charming *cantatrice* will remain in America this winter to the delight of her innumerable admirers,

DR. HILLER'S RECITALS.

The programme of Dr. Hiller's first recital was entirely made up of works from the distinguished professor's own pen, and included an adequate variety of selections. Of its interest there can be little need to speak in the hearing of those who know how accurately Dr. Hiller represents the prevailing phase of musical thought and expression in Germany. Without going so far as the advanced liberals, who would abolish "pure" art altogether, and make music the subservient handmaid of a sequence of ideas or emotions, the Cologne professor holds aloof from the conservatism which exaggerates form into formality, and by setting too much value upon the visible, misses that which is spiritual. In most of Dr. Hiller's works there is enough of "intellectuality" and of free expression; but at the same time they show how modern ideas can be grafted on the good old stock—in other words, how it is possible to reject the doctrine of finality in music without a resort to illegitimate practices. Therefore, as reflecting current notions in the land of free thought, Dr. Hiller's compositions have a value apart from their undeniable merit; and should be studied by all who would observe the artistic signs of the times. The first piece in Friday's programme was an air with variations for pianoforte (Op. 98), which Dr. Hiller played so as to make it clear that he has lost none of his old executive power, nor of his well-known skill in interpreting with absolute fidelity whatever he takes in hand. Much fancy distinguishes the variations; but they struck us as being somewhat over-crowded with details, and proportionately foggy. No such objection can be brought against a Suite de Pièces—Gavotte, Sarabande, and Courante—(Op. 118), which showed how it is possible to throw upon antiquated forms the light of modern taste, and make them again attractive. The second and third movements are particularly fine; but indeed the entire set deserves almost unqualified praise. Dr. Hiller played the Suite in magnificent style; his execution of some rapid octave passages for the left hand being especially noteworthy. An operetta without words, for two performers, rendered by Madame Schumann and Dr. Hiller, presented a novel and attractive feature. In it twelve movements familiar to lyric dramas are grouped according to a certain plan; as, for example, the overture, followed by the "Air of the Maiden," a "Scolding Song," a "Chorus of Hunters," "Air of the Youth," &c. These materials may be wrought up into any fitting romance; but the different numbers have an attraction even for listeners who decline to trouble their imagination about a plot. The work, as a whole, displays abundant merit; but some of the movements are conceived and developed after a singularly happy fashion, conspicuous examples being the "Scolding Song" (encored), the "Chorus of Hunters," the "Drinking Song," and "Chorus of Women." With such artists as Madame Schumann and Dr. Hiller it is superfluous to discuss the performance of the operetta. Enough that every movement was given with an intelligence as remarkable as the execution was precise. A *Duetto appassionata* for piano and violin (Op. 58), in which Dr. Hiller was assisted by Herr Joachim, may be passed as calling for little observation; but, on the other hand, we could say much in praise of a Serenade (Op. 64), for piano, violin, and violoncello (Signor Piatti), with out exhausting the catalogue of its merits. The last-named work is in five movements, and has important dimensions; while each part, but especially the *minuet* and *finale*, reveals the hand of a master and the ideas of an original thinker. A composition so classical, in the highest sense of the term, should be better known. The vocal music, consisting of six songs, was well sung by Mdlle. Drasdil and Miss Fanny Chatfield; Signor Randegger doing able service as accompanist. The second recital was to take place last night.

MUNICH.—Herr Porges, a red-hot Wagnerite, who was appointed at the commencement of the year, by the express command of the King, conductor at the Théâtre Royal, has been already compelled to resign. The manner in which he conducted *Robert le Diable* was what the Americans term "a caution." It certainly is a bitter pill for the disciples of the "Future" to swallow that the genius especially selected to conduct Herr R. Wagner's operas, because commonplace mortals were incapable of doing so, should break down in endeavouring to conduct an opera by Meyerbeer, who, according to the illustrious author of *Oper und Drama*, "drove in a carriage, zigzag."

Shüber Silber across the Royal Italian Opera.

The Royal Italian Opera, unlike the Temple of Janus, closes its doors at the outbreak of war and reopens them when peace is proclaimed. Last year's season terminated about the time when the battles of Woerth and Spicheren were fought. The terms of peace have just been arranged, and Mr. Gye comes forward with his programme for the season of 1871, showing what arrangements he also has made for pacifying a public which demands above all things to be entertained. We see by a glance at the programme that the war—at least the war between France and Prussia—has not had any injurious effect upon operatic affairs in England. The same cannot, perhaps, be said of the civil war which has scarcely ever ceased to rage between and among our operatic managers at home; but, as regards England in its connection with the Continent, the only noteworthy result of the great struggle has been (operatically) to give us the services for the ensuing season of Mdme. Miolan-Carvalho, late of the Grand Opera, and formerly of the Théâtre Lyrique, and of M. Jourdan, late of the Opéra Comique. The engagement of Mdme. Miolan-Carvalho has, according to the programme, been rendered possible by the "derangement of all operatic affairs in Paris;" and to the same cause may in part, no doubt, be attributed the opportunity we shall have of hearing M. Faure, whose services have been obtained for the entire season. The two most successful operatic vocalists of the day, with that good fortune by which success is proverbially attended, had both, when the war broke out, accepted engagements for outlandish parts—Mdme. Adelina Patti for Russia, Mdme. Christine Nilsson for New York, and other cities in the United States; and in the operatic, as in most spheres, the losses caused by the war will be suffered by those least capable of bearing them. Altogether, however, the opera has been much less affected by the war than the drama. The closing of the Paris theatres deprived our non-operatic managers of their chief source of supply. Perhaps too it had a stimulating effect on the brains of English authors. At all events an unusual number of comedies and dramas of native invention has been produced during the last six months; and if, as seems probable, the stage in Paris is now given up to a long succession of mere patriotic, anti-German pieces, then more pieces of English manufacture, for which not even the raw material has been borrowed, will be required in London; and we may in time have once more a regular home-made drama established among us. In the meanwhile, all that our London operatic managers can have lost by the war is the privilege of producing some work, novel or revived, which might perchance, but for the war, have been brought out last winter at the Théâtre des Italiens. It must, on the other hand, have placed an unusually large number of singers at their choice—a fact of which we had already had indications in the many new names which have recently appeared in concert-programmes. It gives Mr. Gye, as we were before saying, Madame Miolan-Carvalho for a few months, M. Faure for an entire season, and M. Jourdan for a period which it has not been thought worth while to define.

Mr. Gye loses Mdme. Tietjens (by which the public will lose *Fidelio*, *Medea*, and some other operas and operatic parts in which Mdme. Tietjens is unrivaled), and he gains Signor Mongini who last year, it will be remembered, belonged to Mr. Wood's company at Drury Lane. This loss and this gain will set the public wondering what new operatic combination or combinations have been effected. We can give no information on the point. All we know is, as per programme, that Mdme. Tietjens is to be replaced in such parts as *Donna Anna*, *Agata* (*Der Freyschütz*), and *Gertrude* (*Hamlet*), by Mdme. Parepa-Rosa, who since her first appearance in England some fifteen years ago, has been singing with the greatest success in the United States; and that Signor Mongini will share the principal tenor music with Signor Mario. Here, too, is another fact to be observed in the operatic politics of the day. Mdme. Monbelli, the charming mezzo-soprano of last season's Drury Lane company, joins the Royal Italian Opera. Signor Bettini, too—last year, with Mdme. Trebelli-Bettini, of the Drury Lane Opera—is this year, with Madame. Trebelli-Bettini, of the Royal Italian. Has opposition been replaced by a friendly combination, by a dual, or even a triple monopoly? Unable to answer the question, we can only

say that Mr. Mapleson announces the opening of "Her Majesty's Opera" for the fifteenth of April, and in the meanwhile that Mr. Gye has got together a company which even for the Royal Italian Opera is unusually strong.

The first attractive feature in the programme is, so to say, of a negative character. Signor Mario, who is to sing this season, will, after this season, never sing again. Thereupon a well-merited eulogy is pronounced on the talent of the retiring vocalist, the whole enlivened by a really appropriate quotation from Moore. Signor Mario, who has been, we scarcely like to calculate how many years before the public, has, as the programme points out, sung at the Royal Italian Opera twenty-three seasons out of the twenty-four which that establishment now numbers. Signor Mario is not even, it appears, to continue his performances until the end of the coming season. His final retirement is fixed for the last days of June. Naturally, this great artist, who for the last quarter of a century (and more) has appeared in every important Italian opera that has been produced in England, cannot in a single season go through his whole repertory of characters; but we are promised that an opportunity will be given us of hearing him once again in many of his most celebrated parts. We have said that several of the principal tenor parts are assigned this year to Signor Mongini, who will be heard, for the first time (as *Vasco di Gama*) in *L'Africaine* and for the first time at the Royal Italian Opera, as *Otello*. Signor Mongini will also appear as Arnold, in *Guillaume Tell*, and on the opening night (March 28) as Edgardo, in *Lucia*.

The list of sopranos includes Mdme. Adelina Patti, Mdme. Pauline Lucca, Mdme. Miolan-Carvalho, Mdme. Sessi, Mdme. Parepa-Rosa, Mdme. Orgeni, and others. In regard to Mdme. Patti, we agree with the author of the Royal Italian programme—"that it is entirely superfluous to write any panegyric on this talents of this most gifted artist;" and the same may be said to a less degree of several of Mdme. Patti's associates in the same vocal department. We may add on our own account, however, that nothing is more remarkable in Mdme. Patti's talent than its versatility; and of this we are to have fresh proofs during the approaching season, when she is announced to appear for the first time as *Elena* in *La Donna del Lago*, as *Desdemona* in *Otello*, and as *Caterina* in *Les Diamants de la Couronne*. Mdme. Pauline Lucca, besides repeating all her celebrated parts, will undertake for the first time those of *Fides* in *Le Prophète*, *Pamina* in *Il Flauto Magico*, and *Rachel* in *La Juive*.

Among the baritones the public will be glad to find, in addition to M. Faure, MM. Graziani and Cotogni. Signor Ciampi still retains the position of *primo buffo*. The conductorship is entrusted to MM. Vianesi and Bevignani, and Mr. Augustus Harris will continue to fill the post of stage manager.

Shüber Silber.

To Henry Leslie, Esq.



(To be continued in our next).

BREAKFAST.—**EPPS'S COCOA.**—**GRATEFUL AND COMFORTING.**—The very agreeable character of this preparation has rendered it a general favourite.—The *Civil Service Gazette* remarks:—"By a thorough knowledge of the natural laws which govern the operations of digestion and nutrition, and by a careful application of the fine properties of well-selected cocoas, Mr. Epps has provided our breakfast tables with a delicately flavoured beverage which may save us many heavy doctors' bills." Each packet is labelled: **JAMES EPPS & CO., Homeopathic Chemists, London.** Also makers of Epps's Cacaoine, a very thin evening beverage.

AN EXTRAORDINARY COINCIDENCE.

How, sometimes, one idea strikes two men, and finds expression in similar language, can be well illustrated by a comparison of certain criticisms in a provincial paper and "G.'s" remarks in the Crystal Palace programmes. We append a few examples both of like-mindedness and like-wordedness for the study of our readers:—

THE CRITICISM.

"It is the only concerto, properly so called, that its author has written; it is to a certain extent pervaded by the mystic melancholy frequent in Schumann's music."

"Beethoven wrote it avowedly as programme music, giving a detail of the images before his mind." "Rather the record of impressions than actual representations." "Yet while the general picture of nature is produced by music generating emotions proper to the scene, we have at the same time a few directly imitative effects to complete it as a reflection of the composer's feelings."

"It is distinguished by a busy recurring motion, and the repetition by the same phrase for a long succession of bars, a reiteration which never causes weariness, though the monotony has been said to be suggestive of the persistency of the sounds of nature as heard from the trees, the brooks, the winds, the birds, and the insects."

"The third movement, corresponding to the *scerzo*," "changes the scene from quiet contemplation to noisy merriment. We are at the village where the rustic dance is going on."

"A passage where the oboe and bassoon are accompanied by a kind of bagpipe drone on the violins is understood to be a representation of rustic music, suggested by the playing of some village musicians heard by Beethoven at a Wirtshaus near Heiligenkreuz, the halting rhythm in the bassoon part indicating how deeply the player had been drinking."

"The movement in 2-4 time is believed to represent a brawl among the dancers."

"A storm bursts on the revels of the peasants."

"One of the finest effects in the whole symphony is the indication of the mysterious hull before the storm reaches its height."

"The abatement of the tempest and brightening of the elements (*sic!*) is represented by a complete change in the harmony." "An ascending scale passage for the flute."

"This movement passes into the final *allegro*, expressive of the pleasure and gratitude of the villagers. A call on the clarinets and horns, something like the 'jodel' of the Alps, introduces the melodious peasant hymn."

THE PROGRAMME.

"It is the only concerto, properly so called, that Robert Schumann is known to have composed." "Over all is thrown that shade of mystical melancholy which is especially characteristic of Schumann."

"In the Pastoral Symphony Beethoven has fortunately indicated the images which were before his mind." "Rather the record of impressions than actual representations of facts." "We shall not look in the 1st, 2nd, or 5th movements for any attempt at actual representation of the sights and sounds of nature or man, so much as for a record of the emotions which they occasion."

"A busy recurring motion." "Of his incessant repetition of the same or similar short phrases throughout this long movement the effect is such that when the end arrives we would gladly hear it all over again." "It causes a monotony (which, however, is never monotonous), and which though no imitation is akin to the constant sounds of nature—the monotony of rustling leaves and swaying trees, and running brooks, and blowing wind, the call of birds, and the hum of insects."

"The sentiment at once completely changes, and we are carried from graceful and quiet contemplation to rude and boisterous merriment. The third movement, answering to the usual *scerzo*, though not so entitled, is a dance or fair of villagers."

"The passage in which the oboe and bassoon are accompanied by a kind of bagpipe drone on the violins is said to be an intentional caricature of a band of village musicians whom Beethoven heard at a tavern near Heiligenkreuz, the halting rhythm in the bassoon part indicating how drunk the player was."

"The next movement—*allegro* 2-4—is also said to represent a fight among the dancers."

"The storm bursts on the revels and quarrels of the peasants."

"Mention has often been made of the truth to nature shown in the mysterious hull before the storm reaches its climax."

"The picturesque beauty of the final clearing off of the tempest," "and the strip of blue sky (final scale upwards of the flute)."

"There is no pause between the end of the storm and the final *allegro*, expressive of the pleasure and gratitude of the villagers. A call on the clarinets and horns, something like the 'jodel' of the Alps, introduces the melodious peasant hymn."

MUSIC AT VIENNA.

(From a Correspondent.)

Mdlle. Mathilde Sessi (who, by the way, is a native of this city and whose real name is Alexander) has been singing in a series of operas at the Imperial Operahouse, but failed to produce a favourable impression. Miss Minnie Hanck, on the contrary, is becoming more popular every day.—Herr R. Wagner's *Tannhäuser*, which has not been played for a considerable time, has been revived, with Mdlle. Bertha Ehnn as Elisabeth.

Illness—real or affected—has been playing the very deuce lately with the tenors at the Imperial Operahouse. Herr Walter is frequently unwell; and Herr Müller is not yet able to re-appear; so that Herr Labatt is obliged to do the work of three. In fact, so hard pushed was the management, that Herr Labatt had actually to go on singing after he received notice, a short time since, of his father's death. In this conjuncture, some one hit upon the idea of borrowing a tenor somewhere, and accordingly the veteran Herr Ellinger was borrowed from the Pesth Theatre. *La Juive* was got up for him, and Herr Labatt allowed a few days' respite. Another hard-worked individual is Herr Otto Dessoff, who yields the conductor's staff nearly every evening in the Operahouse, besides entirely directing the Philharmonic Concerts, the most important concerts in Vienna. Herr Herbeck occasionally conducts, it is true, but his duties as manager of the Imperial Operahouse prevent his doing so very often.

Mad. Sessi passed through this capital lately on her way from Russia, and offered to sing in five operas at the Imperial Operahouse. Her terms were, however, so high that the management could not think of acceding to them. Such being the case, the lady lowered them, but she insisted on "knocking off" in the space of ten days all the five operas: *L'Africaine*, *Robert Le Diable*, *Les Huguenots*, *Il Trovatore*, and *La Juive*, selected by her. As this was impossible, owing to the present dearth of tenors at the theatre, the negotiations came to nothing, and the fair artist proceeded upon her way to Brussels—rejoicing or not, as the case may be.

PRAGUE.—Signor Giovanni Gordigiani, who, for about the last ten years, has enjoyed a pension as retired professor of singing at the Conservatory, died lately in his seventy-sixth year. When Madame Alboni was singing here, Signor Gordigiani produced a three-act opera, *Consuelo*, the characters in which were sustained by Madame Alboni, Mdlle. Soucoup, Herr Reichel, and the composer himself, who took the part of Porpora. He composed, also, several short Italian operettas, which were well received; and published various sacred pieces, including an "Ave Maria;" a "Pater noster;" and a "Regina Celi." He was, moreover, a libretto writer and musical critic. His younger brother, Luigi, a popular composer in Italy, died some years since, at Florence.

HAMEURGH.—The programme of the eighth Philharmonic Concert comprised Symphony in C minor, Gade; overture to *King Lear*, Berlioz; and Eighth Symphony, Beethoven.—A very creditable performance of J. S. Bach's *Johannes-Passion* was given last week by the members of the St. Cecilia Association, under the direction of Herr Carl Voigt. The air, "Es ist vollbracht," was sung by Madame Joachim with such depth of religious feeling and of beauty of expression, that the audience were perfectly spell-bound. She produced a similar effect in the solo, "Von den Stricken meiner Sünden." The music of the Saviour was sung very admirably by Herr Adolf Schulze. The tenor part of the Evangelist was confided to Herr Rudolf Otto, from Berlin, who performed his fatiguing and difficult task like a true artist.—Soirée of Herr Henry Schradieck:—*Nonet*, Op. 31, Spohr; Octet, Op. 166, Schubert; and Septet, Beethoven.

BERLIN.—At the Royal Operahouse, previous to the performance of Meyerbeer's *Africaine*, on the 2nd inst., the strains of "Die Wacht am Rhein" were first heard. These were followed by the national hymn, the entire audience standing up. The curtain then rose, and the Goddess of Peace was perceived, with the green olive branch. At her side was a shield with the word "Peace" inscribed on it, and surrounded by soldiers of the different German states. The enthusiasm of the audience was, of course, something tremendous.—Herr Taglioni has concocted a new ballet, of a military character, in honour of the German victories. The music, in which are interwoven popular old marches, is by Herr Hertel. The ballet is to be performed on the Emperor-King's birthday, and will, according to report, be preceded by Meyerbeer's *Feldlager in Schlesien*, a work peculiarly adapted to the occasion.—On the 8th inst., Mdlle. Hedwig Raabe, a talented actress, was married to Herr Niemann, the tenor.

MR. WINTERBOTHAM ON MUSIC.

The following is the speech commented on in our leading columns:—

"Mr. Winterbotham said that one isolated point had not been noticed in the debate—viz., that while a great advantage of this (in the main) very excellent Code was the distinct recognition of extra subjects, thus raising the standard of primary education throughout the country, one of the most important of these extras was not only ignored but positively excluded, viz.—Music. ('Hear, hear,' and 'Oh!') An hon. member might say 'Oh,' but he must be 'the man who hath no music in his soul.' He could not understand why Music was excluded. As to Drawing he said nothing, because that was taught by the Science and Art Department; but as to Music, although great progress had been made in spreading the means of teaching that art in primary schools, the Vice-President had struck out the subject, and the result would be that although its teaching was not absolutely forbidden, yet attention would first be given to those subjects for which extra sums were paid. He appealed to the House whether children had not better spend their time in learning vocal music than in studying political economy (hear, hear), although he had nothing to say against political economy, which was a very interesting subject to the cultivated mind of a man in good health. (Laughter.) A knowledge of Lord Overstone's treatises on the Bank Acts, or of the First Lord of the Admiralty's work, *On the Theory of Foreign Exchanges*, or of any other branch of political economy, would be very dearly acquired if the teaching of music were sacrificed. He would remind the House that all educationists, from Plato to Goethe, had insisted on the importance of teaching music, and hon. members might remember that St. Augustine had written six learned but rather unintelligible books upon the subject. He suspected that the Vice-President was not a musician, for which he was sorry, though that perhaps accounted for many of his aberrations on this subject. Let the right hon. gentleman remember Shakspere's description of 'the man who hath no music in his soul,' and beware of the fate he pronounced on all such: 'Let no such man be trusted' (a laugh). What was the effect produced by the study of music? Music required order, method, attention, and quickness; it practised the memory, and was the only study that really cultivated the imagination of which young and untutored minds were capable. Hon. members were now trying to benefit the poorer classes, and though those classes could not be made very rich nor very wise, to teach them music was to make them happy, and any man who knew anything of music and enjoyed it, knew how capable of learning it were the great majority of children (hear, hear)—though the faculty became deadened by neglect. It afforded a great deal of amusement, not only to the children themselves, but to their friends. It was like putting a singing bird in every cottage (hear, hear). He had himself had the misfortune—as some persons esteemed it—to be educated in one of those middle-class schools that inspectors were so in the habit of looking down upon. But he learnt music, in common with three-fourths of the boys; he had kept up his knowledge, and he could assure the House that the pleasure it occasioned him was so intense that it even led him sometimes almost to resist the fascination of coming down to the House (laughter). He therefore asked his right hon. friend to give his serious attention to this as a practical matter. He knew it would be said—and he was ashamed of the answer—that the inspectors did not know anything about music. That was so much the worse for the inspectors, and to require them to learn music would be doing good both to themselves and their families. There was, however, a means of obtaining qualified examiners, for as the Vice-President proposed to appoint some assistant inspectors, it might be possible to require from an adequate number of them some knowledge of music. The music that he desired should be taught was not that of those howling young savages, the Charity Children of St. Paul's, but a practical system of notation, such as could be easily acquired by any intelligent man (hear). It would be a lasting disgrace—at least it would be a disgrace as long as it lasted—if music were put under a cloud simply because inspectors could not be found who were able to examine in that subject. Let hon. members remember what was done in other countries. In America great stress was laid on the teaching of music; there was a saying, in fact, that there was no primary school without its grand piano. The right hon. gentleman was proud of the Education measure, and wished his name to be associated with it. Let not his name, then, be handed down to posterity as that of an uncouth barbarian, who refused to teach the children music (much laughter and cheering)."

STUTTGART.—A new ballet entitled *Der Blumen Rache*, and taken from Freiligrath's poem of the same name, has been produced at the Theatre Royal with unequivocal success. The Terpsichorean portion is the work of Sig. Ambrogio, the ballet-master at the Theatre, the music being by Herr R. v. Hornstein.

MUSIC IN SCHOOLS.

The following letters have appeared in the *Daily News* with reference to the above subject:—

SIR,—The hearty thanks of all musicians are due to you for the admirable article which lately appeared in your paper on the official announcement that "in the Revised Educational Code the teaching of music in elementary schools has not been considered requisite or practicable." Not requisite? Have they who are responsible for this decision maturely considered the refining and elevating moral influences which the study and practice of music induce? Would not the working classes rejoice in such an accomplishment being added to the too small number of their amusements? Would not the public-house be less frequented if labourers and their families had some wholesome occupation for their dear winter evenings? Would not the worship of the Almighty be rendered more hearty if the entire congregation could efficiently take part in the services, which, instead of being an outpouring of grand harmony, are far too often miserable exhibitions of incompetency, productive of torture and horror? And now for the second objection. Considering the small amount of elementary instruction that is necessary, I can see no difficulty which ought not to be overcome. But that Educational Boards, including in their ranks some of the finest intellectual capacity in the kingdom, should make such an excuse as "not practicable" is indeed a mystery. They are elected to overcome difficulties, not to be vanquished by them. If qualified inspectors are scarce, let them begin with the number at present available, and make additions as rapidly as possible, for the demand will ensure the supply. Being convinced that the authorities are failing to secure to the country this great boon from want of knowledge rather than from want of will, I venture to suggest that they should seek information from Mr. Hullah, who has great experience on the subject, or that they should put themselves in communication with Professor Sterndale Bennett, principal of the Royal Academy of Music. The Rev. John Curwen, founder of the Tonic Sol-fa system, and Mr. G. W. Martin could also give valuable practical information.—I am, Sir, your obedient servant,

HENRY LESLIE.

Arts Club, March.

—o—

SIR,—I regret to read in your paper "That in the Revised Educational Code, the teaching of music in elementary schools has not been considered requisite or practicable." It is probable that this exclusion of music has resulted in some measure from endeavours to give too much prominence to its study and to the remains of that old prejudice which formerly associated practical music with loss of time and intemperance. From my long experience of how ample are the results from small beginnings, I think it would be found that if only five or ten minutes every day were appointed in elementary schools to the joint singing of some choral exercise, with or without instruments, that the permanence and progress of music in England would be assured. The pupils would find their singing the most attractive part of their studies, and would benefit by that physical effect which music has in raising the spirits and lightening labour; while individual exertion would be almost sure to arrange the means of some preparatory study by which music would improve. The English people are especially inclined to the practice of music, as is proved by the large use they made of the cheap copies when I first put them within their reach; and more readers of that universal language (musical notation) will be found in England than in any other country, Germany not excepted; indeed the high repute of Germany for musical culture is more due to its advanced professors than to its general population. Amongst the latter, the singing of chorales in their churches, and choral songs in their schools, has done much to associate music with their highest aspirations, so that it is to be hoped that a reconsideration of the Code will provide a place for choral music in the elementary schools of England as a recreation from graver toil.—I am, yours faithfully,

Villa Novello, Via S. Giacomo, Genova,

March 10, 1871.

J. ALFRED NOVELLO.

FRANKFORT-ON-THE-MAINE.—The programme of the tenth Museum Concert included an entirely new symphony, in D minor, by Herr Albert Dietrich. The symphony affords abundant proof that its composer thoroughly understands all the mechanical details of his art, but is deficient in imagination and feeling. It was exceedingly well performed by the band, under the direction of Herr L. Müller, and the same may be said of the overture No. 4, E major, to *Fidelio*. Mdlle. Anna Regan, from Vienna, and Herr Benno Walter, violinist, from Munich, two young artists as yet little known, appeared on this occasion, and produced a favourable impression. The lady possesses a pleasing and carefully trained, if not very strong, soprano voice. She sang a Canzonetta by Alessandro Scarlatti (1680); an air by Antonio Lotti (1700); and Mozart's "Crudel." Herr Benno played, with great feeling and artistic finish, Spohr's D minor Concerto, No. 9, and Ernst's Fantasia on March and Romance from *Otello*.

COLOGNE.—Eighth Gürzenich Concert:—Symphony in B flat major, Haydn; Pianoforte Concerto, No. 3, F minor, composed and played by M. Dupont, of Brussels; Bass Air, with final chorus, from *The Seasons*, Haydn (Herr Scaria); Pianoforte Solos, Chopin, J. S. Bach, and M. Dupont (M. Dupont); "Zigeunerleben," Schumann; Songs, Hartmann; Gounod (Herr Scaria); "Jubel Ouverture," Weber.

ST. JAMES'S HALL,
REGENT STREET & PICCADILLY.

MR.

SIMS REEVES

HAS THE HONOUR TO ANNOUNCE THAT HIS

Benefit Concert

WILL TAKE PLACE

ON THURSDAY EVENING,
MARCH 23, 1871.

ON THIS OCCASION

MR. SIMS REEVES

WILL BE ASSISTED BY

MADAME CORA DE WILHÖRST,

MISS STEPHEN,

MISS HELEN D'ALTON,

SIGNOR DELLE SEDIE,

MR. HENRY LESLIE'S CHOIR,

MR. BLUMENTHAL,

AND

HERR JOACHIM.

Accompanists:

SIGNOR RANDEGGER,

MR. J. G. CALLCOTT, MR. ROECKEL,

AND

MR. ZERBINI.

Conductors:

MONS. CH. GOUNOD & MR. HENRY LESLIE.

TO COMMENCE AT EIGHT O'CLOCK.

Sofa Stalls, 7s. 6d. Reserved Seats, 5s. Balcony, 3s. Area, 2s.
Admission, One Shilling.

Tickets may be obtained at LAMBORN COCK & CO., 62, New Bond Street; MITCHELL'S LIBRARY, 33, Old Bond Street; CHAPPELL & CO., 50, New Bond Street; OLLIVIER & CO., Old Bond Street; DUFF & STEWART, 147, Oxford Street; KEITH, PROWSE, & CO., 48, Cheapside; A. HAYS, 4, Royal Exchange Buildings; and at AUSTIN'S TICKET OFFICE, St. James's Hall, 28, Piccadilly.

SATURDAY POPULAR CONCERTS.

THE TWENTY-SIXTH CONCERT OF THE THIRTEENTH SEASON

WILL TAKE PLACE ON

SATURDAY AFTERNOON, MARCH 18TH, 1871,

To Commence at Three o'Clock precisely.

Programme.

QUARTET, in E flat, No. 4, for two Violins, Viola, and Violoncello	Mozart.
—MM. JOACHIM, L. RIES, STRAUSS, and PIATTI	Spohr.
SONG, "Rose, softly blooming"—Miss REBECCA JEWELL	
IMPROVEMENTS, in C minor, Op. 90, and F minor, Op. 142, for Pianoforte alone—Madame SCHUMANN	Schubert.
BARCAROLLE and SCHERZO, for Violin, with Pianoforte accompaniment (by desire)—Herr JOACHIM	Spohr.
SONG, "The Noblest"—Miss REBECCA JEWELL	Schumann.
QUINTET, in E flat, for Pianoforte, two Violins, Viola, and Violoncello—Madame SCHUMANN, MM. JOACHIM, L. RIES, STRAUSS, and PIATTI	Schumann.
Conductor	Mr. BENEDICT.

Extra Concerts (not included in the Subscription) will be given on Saturday Afternoons, March 13, 25, and April 1. Subscribers wishing to retain their seats are requested to notify the same to MESSRS. CHAPPELL & CO., 50, New Bond Street as soon as possible.

MONDAY POPULAR CONCERTS.

ST. JAMES'S HALL.

DIRECTOR—MR. S. ARTHUR CHAPPELL.

THE TWENTY-SEVENTH CONCERT OF THE THIRTEENTH SEASON

WILL TAKE PLACE ON

MONDAY EVENING, MARCH 20TH, 1871.

To Commence at Eight o'Clock precisely.

Programme.

PART I.

DIVERTIMENTO, in D major, for two Violins, Viola, Violoncello, and two French Horns—MM. JOACHIM, L. RIES, STRAUSS, PAQUIS, STANDEK, and PIATTI	Mozart.
AIR, from the "Passion Music"—Madame JOACHIM (Violin obbligato, Herr JOACHIM)	Bach.

PRESTO	Scarlatti.
ARABESKE } for Pianoforte alone—Mlle. BRANDES.	Schumann.

MOTO CONTINUO } Mlle. BRANDES and Herr JOACHIM

Conductor

Mr. ZERBINI.

Extra Concerts (not included in the Subscription) will be given on Mondays, March 20, 27, and April 3. Subscribers wishing to retain their seats are requested to notify the same to MESSRS. CHAPPELL & CO., 50, New Bond Street, as soon as possible.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets to be had of Mr. AUSTIN, 28, Piccadilly; KEITH, PROWSE, & CO., 48, Cheapside; HAYS, Royal Exchange Buildings; R. W. OLLIVIER, 19, Old Bond Street; and CHAPPELL & CO., 50, New Bond Street.

N.B.—The entrance to the Orchestra will, in future, be by the door in Piccadilly Place only.

MORNING BALLAD CONCERT, St. James's Hall.—

Mr. JOHN BOOSEY begs to announce, in answer to numerous applications, that he has arranged to give ONE MORNING CONCERT OF BALLAD MUSIC, at St. James's Hall, on MONDAY, 20th March, to commence at 2 o'clock. Artists—Madame Sherrington and Miss Edith Wynne, Miss Enriques and Madame Patey; Mr. Sims Reeves, Mr. Vernon Rigby, and Mr. Sautley. Pianoforte—Chevalier Antoine de Kotski. Conductor, Mr. J. L. HATTON. Stalls 6s.; family ticket (to admit four), 21s.; Balcony 3s.; area 2s.; gallery and orchestra, 1s. Tickets to be had of Mr. AUSTIN, St. James's Hall; and BOOSEY & CO., Holles Street.

TO CORRESPONDENTS.

EPHRAIM BULLOCK.—About three guineas. Husband and wife must both join in the deed. After the deed is signed the husband cannot claim the future earnings of the wife.

VERDANT GREEN, JUN.—No;—the announcement was as follows:—

"The reception accorded to Mr. Santley in a theatre where his magnificent voice is not *overcrowded* by one of those mammoth orchestras which are the glory of autocratic conductors and the destruction of much vocal art, is a gratifying proof, if any were needed, that good singing is universally attractive. The two extremes of a theatrical audience may and do differ in their appreciation of dramatic literature; but they meet on common ground in the presence of an opera like *Zampa*. Mr. Santley's engagement at the Gaiety was decided upon more than fourteen months ago, and no attempt has been made to associate it with so-called *English Opera*. Good Music, even more than good Literature, has no particular nationality, and *Zampa* is as much English as *Lurline* or the *Bohemian Girl*. The patronage of *native talent* has been chiefly shown in the selection of English singers, and no work will be performed for the mere sake of selling pretty ballads at the music-shops." * * *

—JOHN HOLLINGSHEAD.

NOTICE.

TO ADVERTISERS.—*The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.*

The Musical World.

LONDON, SATURDAY, MARCH 18, 1871.

ORPHEUS AT SCHOOL.

MR. WINTERBOTHAM'S clever spurt on music, in connection with the Education debate of Friday week, was like a burst of sunlight on a foggy morning. It awoke the House to a new pleasure. The member for Stroud was previously acknowledged to be a man of sound sense and much sagacity, but now he is known also as gifted with a keen sense of humour, and an ability to use it, which, let us hope, he will often exercise on the big-wigs of politics. Mr. Winterbotham cannot understand why the teaching of music has been excluded from the New Code of Education. "What," he asks, "is the effect produced by the study of music? Music requires order, method, attention, and quickness; it practises the memory, and is the only study which really cultivates the imagination of which young and untutored minds are capable." Perhaps there has never been expressed in such few words a more truthful summary of the advantages to be derived from a cultivation of the art. If these are the results of musical education, and if one design of the New Code be to soften manners and improve the tastes of the next generation, so that we may have fewer taxes, the punishment of criminals, and more taste and ingenuity wherewith to hold our own in manufactures, why music should be omitted is one of the many things which, as a great authority on social and political mysteries says, "no fellah can understand." Though it is to be hoped we shall never develop the same fondness for plundering other people of their pianos as the Germans have manifested during the late war, there is no reason why we should not be an equally music-loving and musically educated people. By excluding music from the "extra subjects" of the Code, Government have lost their finest chance of making the English working men and women of the next generation a music-loving class, and have deprived them of a pleasure as cheap as it is pure, as stimulating as it is wholesome and refined. Mr. Winterbotham, who has continued his musical education into maturer life, finds it the art so delightful and absorbing that it leads him even "to resist

the fascinations of coming down to the House of Commons." The House enjoyed the irony of this remark; for, at times, goodness knows, when some men are "up," even the dreariest hurdy-gurdy would be "musical as Apollo's lute" compared with their long-drawn dulness. But the remark suggests that, if a practical knowledge of music gives such a charm to home life, a large amount of drunkenness, debauchery, and frivolous waste of time, might be avoided by working men.

We quite sympathize with Mr. Winterbotham's protest against the style of musical training exemplified by the Charity Children at St. Paul's. The hon. member too made a capital stroke when he cracked that delicate nut about the musical knowledge of Government Inspectors of Schools, and brought out the kernel of the question as to the exclusion of music from the Code. Fancy the whole *posse* of these "grave and reverend seigneurs" going to school again to learn their much neglected Do, Re, Mi. Imagine them consulting, and coaching each other on the knotty points of scales, and clefs, and intervals. Well, more difficult work even than this has to be done, now and then, by the officials who are required to keep pace with the times, so that with a good drilling we should not despair even of a middle-aged school inspector being able to read music at sight. It is not a more difficult feat than for a short-sighted man of fifty to learn the rifle practice and hit the bull's eye at 300 yards. *Nil desperandum*, then, we would say to all inspectors who are "down in the mouth" at the idea of having to learn music at a time of life when men feel disposed to do as little as possible for the very largest amount which a grateful and appreciative country will award them. Though we thoroughly agree with Mr. C. Winterbotham as to the folly and mistake of having excluded music, we don't quite coincide with his snubbing of the more practical studies. Political economy in its elementary forms—such as a knowledge of the value of money, and the relation between wages and capital—is a most important branch of education, the neglect of which, or rather the inability to acquire which on the part of the working men of this country, has caused an immense amount of social misery and loss of national wealth. Let us hope that the next generation will be at least wiser in these matters than the present. But a truce to political economy in a musical paper.

Mr. Winterbotham used with regard to Mr. Forster one of those splendid epithets which often stick to a parliamentary man through his life, and hereafter the Education Minister will no doubt be as well known as the "uncouth barbarian who refused to teach the people music," as Mr. Ayrton is familiar under the title of the "noble savage," conferred upon him by Mr. Bernal Osborne.

— PARADISE AND THE PERIL. —

Mr. John Francis Barnett's latest work was performed at the Crystal Palace, under the talented composer's own direction, on Saturday week. The principal vocalists—Madame Vanzini, Madame Patey, Mr. Vernon Rigby, and Mr. Santley—discharged their several duties admirably; and the choruses were sung with more than usual precision and power by the Crystal Palace Choir. The reception of the work on the part of a crowded audience was never in doubt. Many numbers were heartily applauded, and after the splendidly effective *finale*, Mr. Barnett received an ovation of the most demonstrative kind.

THE benefit concert of Mr. Sims Reeves is announced to take place on Thursday evening, at St. James's Hall. It was the most brilliant concert of last year, and promises to be the most brilliant of this.

OCCASIONAL NOTES.

Un Anno ed un Giorno was written for the *début* of Frederic Lablache (son of the Lablache) in the part of Lorenzo, at the *Téâtro Fondo*, Naples, in 1836. The other singers were Mdlle. Almerinda Manzocchi and Mdlle. Bordogni, daughter of the tenor (celebrated in Paris). The run of the operetta was only stopped by the breaking out of the cholera, which shut up all the theatres. In the winter of 1837 it was given in London by the *Opera Buffa* Company, at the *Lyceum*, with Sebastian Ronconi as Lorenzo, the other characters being sustained by Madame Giannoni and Miss Fanny Wyndham (now Madame Frederic Lablache).

THIRTY-FIVE years ago an operetta in one act, called *Un Anno ed un Giorno*, was produced at the Neapolitan *Téâtro Fondo*, and proved so successful that its run ceased only when the cholera shut up all places of amusement. From Naples the work was brought to London by its composer, and some time during the winter of 1837 it had a hearing at the *Lyceum*, then, as now, devoted to *Italian Opera Buffa*. In this manner did the English public first learn to appreciate the talents of a musician who has resided among us ever since, and holds to-day a place in general regard second to none. Looking at Mr. Jules Benedict's present standing, the production of his work thirty-four years ago acquires a special significance, and it was interesting, therefore, to see the little bit of history repeat itself as nearly as possible on Thursday week when *Un Anno ed un Giorno* was again performed at the *Lyceum*, and again under the composer's personal direction. Of those who assisted at the first representation only Mr. Benedict, perhaps, attended the second; and, for him, what a change had taken place in the interim! Then an unknown man, his name is now a household word; then seeking the modest honours due to a successful bagatelle, he now enjoys those belonging to the highest rank of his profession.

YESTERDAY week, Dr. Ferdinand Hiller, assisted by Madame Schumann, Herr Joachim, Signor Piatti, and some lady vocalists, gave a recital of chamber music to a mere handful of listeners. The scant attendance was a disagreeable fact for those who talk largely of English art-progress. It could not easily be explained away. Here was a composer and professor of world-wide renown, in co-operation with artists of the highest rank, presenting new or unfamiliar works manifestly worthy attention; and yet the amateurs of London almost unanimously refused their countenance. Are, then, the pessimists right?—and is there no such thing among us, in any appreciable degree, as a genuine love of high class music? We are sometimes told that when performances of classical works do succeed in England it is only because steady persistence creates an idea that they are succeeding—which in turn suggests the desirableness of “swimming with the tide.” About the truth of this we offer no opinion; but to see a concert like Dr. Hiller's given to a “beggarly account of empty benches” is to be reminded of the observation.

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ORATORIO CONCERTS.

On Wednesday evening Dr. Ferdinand Hiller's *Nala and Damayanti* was given for the first time in London. The whole work was listened to with the most profound interest and attention, and enthusiastic demonstrations of sympathy with its gifted composer must have assured him that the triumph he achieved at Birmingham was confirmed by the verdict of his London audience. The vocalists were Miss Wynne, Miss Spiller, and Messrs. Cummings and Santley. Mr. Barnby's Choir did good service in the trying and unfamiliar choruses, and the band, conducted by Dr. Hiller, was as steady as could have been expected at a first representation.

The second part of the concert consisted of two compositions by M. Gounod—viz., a quartet, *O salutaris Hostia* and a setting of the 130th Psalm, *De Profundis*, both given for the first time, and listened to with much interest; and Handel's tenth *Chandos Anthem*, “Let God arise.”

Dr. Hiller, M. Gounod, and Mr. Barnby divided the duties of directing the music.

CONCERTS VARIOUS.

MR. OBERTHUR gave a *Matinée d'Invitation* on Wednesday last, at his residence, 14, Talbot Road. The following is the programme:—

Grand Trio, original, for violin, violoncello, and harp (G. Oberthür)—Messrs. Pollitzer, Daubert, and Oberthür. “Le pauvre petit Savoyard,” romance, for violoncello and harp (C. Oberthür)—Messrs. Daubert and Oberthür. Scena from “Orfeo” (Gluck)—Madame Elvira Behrens. Violin solo, “Hymne à St. Cecile,” with harp and piano accompaniment (Gounod)—Messrs. Pollitzer, Oberthür, and Hargitt. Song, “Art thou thinking of me?” (C. Oberthür)—a distinguished amateur. Nocturne, “La Prière,” for clarionet and harp (C. Oberthür)—Messrs. Lazarus and Oberthür. Solo violoncello. Songs, “Praise of tears” and “Roslein auf der Haide” (F. Schubert). Romance, “Je voudrais être,” with harp *obbligato* (C. Oberthür)—Madame Elvira Behrens and Mr. Oberthür. Impromptu, for clarionet and harp (C. Oberthür)—Messrs. Lazarus and Oberthür. Psalm, “Exaudi Deus,” for solo voices and chorus, with harp and piano accompaniment (C. Oberthür)—Miss Bailey, Madame Elvira Behrens, assisted by several amateurs. Conductor, Mr. Charles Hargitt.

The rooms were crowded by a most appreciative audience. Each movement of Mr. Oberthür's Trio received the most marked approbation. Mr. Daubert's fine tone was particularly admired in his violoncello solos, and equally so Mr. Pollitzer's performance of Gounod's clever composition. Mr. Lazarus produced great effect by his graceful and artistic performances on the clarionet. Mr. Oberthür's “Impromptu,” for clarionet and piano, pleased in a special sense. Madame Elvira Behrens, who has been for so long a time absent from London, met with a flattering reception. Her friends have clearly not forgotten her charming talent. In the scene from Gluck's *Orfeo*, her full rich voice came out to great advantage, and although we have heard her frequently sing Mr. Oberthür's romance, “Je voudrais être,” she never sang it more charmingly than on this occasion. In the psalm, “Exaudi Deus,” Miss Bailey sang the principal solo part. Her voice is a pure soprano, of good quality, and we were sorry not to have heard her in other pieces. The psalm, however, is more adapted to the church than the drawing-room. It has been sung in several of the London churches, and we understand it is to be performed next Tuesday and Wednesday evening, at the *Oratory* in Brompton.

An amateur vocal and instrumental concert took place, in aid of the funds for the *Hyde New Church*, on the 7th inst., at the new School-room, Kingsbury Road, Hendon. Seldom have we seen a more brilliant or more enthusiastic audience. Every seat in the school-room was occupied. The principal features of the evening were several pianoforte solos by Signor Tito Mattei, Ascher, &c., performed by Miss Sagrini, in a manner which elicited repeated and unanimous applause. Mr. Ernest Tietke sang a ballad, called “The Faithless Vow,” accompanied by the composer, Miss Sagrini. Mr. Tietke, who has a charming tenor voice, gave this ballad so well that it was encored and repeated. The words (by Mr. St. Leger) were also much admired. John Parry's imitable sketch, entitled “Mrs. Roselot's Evening Party,” extremely well done by Mr. Cotsford Dick, afforded much amusement. After the concert, a supper was given (by Captain Howitt) to the amateurs who had taken part in it. The whole entertainment was so successful that it is to be repeated on the 20th of next month.

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PROFESSOR GLOVER'S CANTATA.

At St. George's Hall, on Wednesday evening, Professor Glover gave a concert for the benefit of the French Benevolent Fund. The first part consisted of a cantata entitled *St. Patrick's Eve*, composed by Professor Glover. The cantata is long, and includes too many numbers to notice in detail. Some of the most striking are—a contralto song, with a charming harp *obbligato*, “I often wish;” a good madrigal, “Ye heroes bold;” an ancient Irish hunting song and dance, “The Shallanarinka;” and a stirring war song, entitled “Warriors true.” The singers were Mdlle. Lina Glover, Madame Laura Baxter, Mr. Vernon Rigby, and Herr Carl Stepan, all of whom did justice to the music. Miss Emilie Glover delighted the audience with her excellent performances on the harp, and the orchestra was aided by the valuable services of Mr. Viotti Collins (violin), and M. Paque (violoncello).

The second part opened with a brilliant pianoforte performance by Miss Emilie Glover, followed by vocal solos from Miss Lina Glover, Madame Laura Baxter, Mdlle. Liebhart, and Mr. G. Perren, the entertainment closing with a *mélange* of Irish airs, allotted to the members of the St. Cecilia Society.

The concert was conducted by Mr. C. J. Hargitt.

PROVINCIAL.

EDINBURGH.—Says the *Daily Review* of March 13th:—

"On Saturday Professor Oakeley gave a lecture on Madrigals in the Music Class-room, before a highly gratified audience. He traced the origin of this species of vocal composition to the Flemings, and alluded to the improvements the Italians afterwards made in its structure. After a sketch of some of the most celebrated Italian Madrigal writers, specimens of their compositions were well sung by a select choir, under the direction of Mr. Adam Hamilton. The following was the selection given:—

'Ye Nightingales so pleasant'—O di Lasso; 'When Flowery Meadows'—Palestrina; 'Lady, see on every side'—L. Marenzio; 'When all alone my pretty love was playing'—Converso; 'Soon as I careless strayed'—Festa. The next lecture is to be devoted to the Madrigal writers of England."

DUNDEE.—A local paper says:—

"A finer entertainment than that of last evening has not been afforded us by Mr. Corri's company. *Lurline*, a name familiar to all visitors of the Rhine, is a grand opera. It was all the more effective following the delicious frivolity of *Cinderella*, performed on the previous night. The piece requires elaborate mounting, and great praise is due to the stage management for the neat and appropriate arrangement of the scenery. The performance was characterized by smoothness of melody and vigour."

GLASGOW.—The *Daily Herald* gives a long account of a performance of *Oberon* at the Theatre Royal, by Mr. Mapleson's opera company. Mdlle. Tietjens, as a matter of course, impersonated Rezia, the other characters being allotted as follows:—Sir Huon, Signor Vizzani; Oberon, Signor Bettini; Scherasmin, Signor Caravoglia; Babekan, Signor Tagliafico; Il Califfo, Signor Casaboni; Puck, Mdlle. Fernandez; Mermaid, Mdlle. Baumeister; Fatim, Mdlle. Trebelle. The general tone of our contemporary's report is laudatory; and a very large audience seem to have had good cause for satisfaction. Some complaints have been made respecting the absence of Mdlle. Ilma di Murska, while her name appeared in the bills; but grumbler should remember that this extraordinarily gifted lady ought not be judged by ordinary rules.

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NEW MUSIC.

Saltarello. Composed for a full orchestra by CHARLES GOUNOD; transcribed for the pianoforte by AGNES ZIMMERMANN. [London: Novello, Ewer, & Co.]

This new work, by the composer of *Faust*, was heard for the first time at the Philharmonic Concert on Monday week, on which occasion it had the advantage of M. Gounod's own direction. Neither by performance, nor by subsequent examination of Miss Zimmermann's transcription, have special merits become obvious. Indeed, the Saltarello presents few claims to rank with the best specimens of its class. Striking and effective, after a certain fashion, it undoubtedly is; but in music of the kind we look for spontaneous vigour and animation, which comes because they must, rather than for the obviously theatrical attempts to be sensational, made by M. Gounod. Condescending to particulars, it will be enough to say that the opening subject in A minor, and that of the episode in F major, are a notable contrast. The former is sluggish itself, the latter has fair pretensions to beauty. We like Miss Zimmermann's transcription, especially that for four hands on one pianoforte.

There is a Green Hill far away. Sacred Song; written by H. W. LONGFELLOW; music composed by CHARLES GOUNOD. [London: Novello, Ewer, & Co.]

This song, like the Saltarello noticed above, was given for the first time at the Philharmonic Concert, Mr. Santley being the vocalist, and obtaining for it the honour of an encore. With every desire to honour M. Gounod, we can see little worthy his reputation in this specimen of his powers. The introduction is painfully lugubrious; the vocal melody is commonplace or familiar; and the accompaniment, especially as arranged for orchestra, embodies forms and tricks of style which the composer has given us *ad nauseam*. Let us not be misunderstood. The song is far better than the average of such effusions now a-day, but it is also far below what such a man as M. Gounod ought to put forward.

Appeal for Peace. Poetry by B.; music composed by W. LOCKETT. [London: B. Williams.]

PEACE has come, and the *raison d'être* of this song has gone. We notice it, however, to command the discretion of the poet, who hides his name, and is satisfied with an initial. Worse verses could hardly be written. We notice it, further, to caution song composers against showing off their skill without adequate provocation. Mr. Lockett has given us plenty of science as an accompaniment to a very modest air, which is almost smothered in consequence. He might with greater propriety have saved his powers for a worthier occasion.

Levey's Kenilworth Castle Quadrilles, on Old English Melodies, performed in the drama of *Amy Robsart*. [London: Weippert & Co.]

MANY who have enjoyed Mr. Halliday's adaptation of Sir Walter Scott's novel now being performed at Drury Lane will be glad to have this musical momento of their pleasure. A very highly-coloured representation of the interview between Elizabeth and Amy in the Kenilworth Gardens forms the frontispiece.

Remembrance. Song. Poetry by EMILY BRONTE; composed by ALFRED PLUMPTON. [London: Weippert & Co.]

THERE is a species of originality in this song which commands our approval. The introduction gives the melody to the left hand, so as to continue a figure of accompaniment all through; the melody itself is pleasing, and the sentiment of Miss Bronte's verses find adequate illustration. Mr. Plumpton deserves encouragement in his song writing—a rare distinction.

Rock Ahead. Words by F. W. GREEN; music by ALFRED PLUMPTON. [London: Weippert & Co.]

THE subject of storm, shipwreck, and deliverance, has often been lyrically treated, but rarely with more power than in the present instance. Mr. Plumpton has happily varied his music to the varying situations of the little drama illustrated, and if not equally successful, it cannot in any case be said that he is inadequate. Coming to technical criticism, we observe that the composer is partial to sequences of sixths, and it may be necessary to warn him off a mannerism which, of all mannerisms, is the most wearisome, to say nothing of the fact that it is often the refuge of incapacity. Mr. Plumpton is not an incapable. *Verbum sat.*

Guard our Homes. By HENRY RUSSELL. [London: Weippert & Co.] THIS Henry Russell be it known is the Henry Russell of "Cheer, boys, cheer," and other tunes which have come down to the streets. "Guard our Homes," we undertake to say, will never be whistled by the *Gamins de Londres*. It has not sufficient merit even for them. As a specimen of the verses (as they are also by Henry Russell?) take the following:—

"Why boast of our freedom and power!
When that power's in the hands of a few,
Who blindly their patronage shower;
Not deeming where merit is due.
But let them look after the State,
And uphold the Queen and the throne,
By using all means to abate
The evils the past year has known."

If Mr. Russell be not the poet, we can at all events say that he has found a congenial fellow-labourer.

Lothair. Galop de Concert pour de Piano par E. RONVILLE. [London: Weippert & Co.]

We have here a spirited Galop: not cast in the ordinary mould, easy to play, and very effective.

The Daughter of Judah. Written by A. B. MILLINGTON; composed by J. T. RAWLINGS. [London: C. Jeffreys.]

In this song another version of the lament of the captive Jews "by the waters of Babylon" is presented. There is a good deal of appropriate feeling about the music, which atones for the lack of decided originality; and in the hands of an expressive singer, it might easily produce a very good effect. Melody and accompaniment are both easy.

Strive, Wait, and Pray. Sacred song. Words by ADELAIDE PROCTOR music by VIRGINIA GABRIEL. [London: Weippert & Co.]

A SIMPLE setting of Miss Proctor's expressive verses. Miss Gabrie generally comes very near doing a good thing, and here is a case in point. The idea of the song is excellent, but it wants the Promethean fire. We like it, and yet cannot wholly approve. There is talent in it, yet small ability. Perhaps, when ladies have had the mental training of the rougher sex, lady composers will do better.

Summer Time. Song. Words by F. ENOCH; music by HENRY SMART. [London: Ashdown & Parry.]

ELEGANT and scholarly as usual, Mr. Smart has here given his admirers a song worthy their best acceptance. Especially should song-writers generally take a copy. They may learn from it what to imitate, and, by a process of deduction, what to avoid—very necessary requirements as things go.

Wiesbaden.—Mdlle. Emilie Tate, the youthful pianist, has been playing at the Kursals of Hombourg and Wiesbaden, during the last two months, assisted by Herren Steinhardt and Krainer, in trios and duos by Beethoven, Mendelssohn, and Haydn. Mdlle. Tate made a good impression also by her performance of Beethoven's Rondo in C, Mendelssohn's *Andante* and *Rondo Capriccioso*, and some modern compositions, among which was the late M. Ascher's romance, "Alice." Mdlle. Tate leaves shortly for Leipsic.

WAIFS.

Mdlle. Leona Ferrari de Campoleoni, a young pianist of repute in Paris, has arrived in London.

New York has another new musical society, the Brooklyn Choral Union, with 400 active members.

Mr. Wilford Morgan has signed an engagement for three years with Mr. Gye, for the Royal Italian Opera.

Miss Julia Matthews is to appear at the Gaiety *Matinées* very shortly, in one of the Offenbachian pasticcios.

American critics speak of Nilsson as "the great sympathetic public's sweet-faced girl emerging from her icy Norseland," etc.

An American paper states that Mdlle. Rosa Czillag, the vocalist, is the wife of M. Hermann, the conjuror, who is now performing at the Egyptian Hall.

Signor Bevignani, of the Royal Italian Opera, Covent-Garden, has, it is said, declined the post of conductor at the Imperial Opera of St. Petersburg, for the next winter season.

A powerful electric organ is being built by Bryceson & Co., for the Alhambra Palace, Leicester Square, when it will shortly be erected to supplement the band in some grand orchestral effects.

The death of Signor Antonio Bagioli occurred in New York on the 16th ult. The distinguished teacher of music was well and widely known. His age was 76. He was a native of Bologna, Italy, where he was born in 1795. His musical education was unusually complete, and his system of teaching was most admirable.

It is not a little singular that Mr. Gustave Doré's two pictures—that is to say, prints of them—"The Marseillaise" and "The Rhine," the latter especially, should still be conspicuously displayed in the shop windows of Paris. "At the commencement of the war," said M. Forques, "I met M. Gustave Doré, and we discussed our chances of success. He was positive we should take the Rhine provinces; I was equally sure we should not. I will bet, I said, a complete edition of my works against a complete edition of yours that we do not acquire them. Alas! he lost, and the bet has just been paid. I now possess all M. Doré's works, and I never received anything so valuable with so much regret.

The attention of our readers is invited to our advertisement page, containing an announcement of Mr. Van Praag (Agency and General Manager). Considering the many years Mr. V. P. has been before the public it would be superfluous to speak of his capacity in that branch of the profession in which he is so well known, and in which, with the strictest punctuality and zeal, he has invariably served the interests of his employers. The foreign languages with which Mr. V. P. is conversant is of the highest utility to artists who arrive in this country from abroad, and are unable to explain their wishes on business matters in any language than their own.

In "Nothing in the Papers" (*Illustrated News*) Mr. Shirley Brooks quotes the following passage from the *Athenaeum* :—"The fact remains indisputable that no force of dramatic exposition, no situation in which pity or terror is executed, no violence of tragic declamation even, can evoke such manifestations of delight as attend a ludicrously disproportioned view of London streets or representation of a wheezy and ramshackle steam-engine." He adds, "This is so, no doubt. But, though the applause of mobs is now chiefly bestowed on bad imitations of what they can see elsewhere for nothing, I suppose there was always a low class audience, with raptures for that which was least worthy of plaudit. When I was younger, dear Thomas Hood was writing on the text that 'Music hath charms,' and here was one truthful illustration :—

"Music hath charms in the Thespian hall;
I have been where thousands sat,
Who rose at once, with united call,
To—encore 'All round my Hat!'

In reference to the teaching of singing, the Rev. J. M. Capes, in a recent letter, urges that "there is but one way to create a love for music in the people, and that is to teach them, while still boys and girls, to sing part-music, and to sing with ease by note. If the members of the school-boards content themselves with imparting some sort of modification of that miserable teaching which prevails in many of their own families, the attempt can only result in utter failure. From the earliest years, children should be accustomed to the sight of the five lines of the musical staff, and should be taught to sing all possible intervals in the chromatic scale." He thinks, however, that it will not do to intrust this teaching to the master or mistress, and recommends the school boards to call to their aid "a certain number of professional or half professional men and women, who have made the teaching of part-singing to children their special study;" an art of which many of the professionals who are now painfully struggling to obtain a living

by teaching in schools and private families are quite ignorant. He thinks young teachers would generally be the most suitable, and that thus the cost would not be very considerable, probably about £20 to £30 a-year for each school. On this subject the *Daily News*, while expressing regret that in the Revised Code the teaching of music in elementary schools has not been considered requisite or practicable, points out that if it is to be taught, it will be necessary to render it a non-compulsory branch of tuition, in which only those should be taught who would care to learn; but it suggests that their industry might be stimulated by prizes. "When music is taught in the schools," says the same journal, "we shall hear no more of the buffoon ditties, and our people will find their enjoyment only in the works of masters and of accomplished artists. Certainly some stronger objection must be made to the teaching of music than a statement of the incapacity of the inspectors to examine or to report on the matter. It might be suggested that sooner than have musical instruction omitted from the school course, an inspector, properly qualified, might be added to the present unmusical corps of gentlemen who discharge supervising duties in the Educational Department."

WEST LONDON AMATEUR ORCHESTRAL AND CHORAL SOCIETY.

The first *Soirée Musicale d'Invitation* of the season took place at the Hall of the Marylebone Institute, on Monday evening, and was attended by a large and appreciative audience. The programme comprised Mendelssohn's "Festgesang," selections from *La Sonnambula*, Mendelssohn's concerto in D minor, and selections from the *Creation*. The "Festgesang" was given with great spirit, and loudly and deservedly applauded. *La Sonnambula* was somewhat ambitious for an amateur society, nevertheless, the numbers selected were given right well. The young lady who took the character of Amina possesses a voice of great flexibility and sympathetic sweetnes. The representative of Lisa was also very good. Elvino is evidently a musician, and has voice of great purity. The choruses were all well executed, and the orchestra proved competent. The concerto in D minor, played by one of the best amateur pianists of the day, was considered the feature of the evening. The two first parts of the *Creation* brought the entertainment to a conclusion. We must give a word of commendation to a young lady who sang "With verdure clad" charmingly, and also to the gentleman entrusted with "Now Heaven in fullest glory," and who gained a vehement encore. He has a voice of fine quality. Great praise is due to the ladies and gentlemen of the chorus, and also to the band. Mr. Beavan conducted throughout with his usual ability, and must have worked hard to bring his forces to the proficiency they have attained. We understand the society's next concert will be at the Hanover Square Rooms.

PESTH.—According to a local paper, the score of Mosonyi's opera, *Almos*, of which there was only one copy, has mysteriously disappeared from the library of the National Theatre.—The Abbé Franz Listz has at length made up his mind to fix his permanent residence in this city.

MUSIC RECEIVED FOR REVIEW

NOVELLO, EWER, & CO.—Bellini's opera "Norma," edited by Natalia Macfarren "A Morning Communion and Evening Service," by Berthold Tours. W. H. Ross (Westbourne Grove).—"Wake, Maid of Lorne," serenade, by James F. Simpson.

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(CONCERTS OF MODERN MUSIC. The first of Mr. WILLIAM CORNEN'S THREE EVENING CONCERTS will take place at the QUEEN'S CONCERT ROOMS, Hanover Square, on TUESDAY, March 21, at 8 o'clock. Trio in B flat minor Op. 5 (R. Volkmann). Song, "Parted" (Garrett). Quartett in G minor, Op. 25 (J. Brahms). Song, "To a Lady Singing" (Sainton-Dolby). "Savoyard's Song" (Mendelssohn). Quintett in C minor, Op. 104 (Beethoven). Miss Julia Elton, Misses Coenen, Wiener; Yung, Zerbini; Stiehling, and Daubert. The Second and Third Concerts of this series on Tuesday, April 4, and Friday, April 21. Stalls, 5s. (or for the Three Concerts, 10s. 6d.); Unreserved Seats, 2s. ; at NOVELLO'S, 1, Berners Street, and at the Rooms.

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M R. ALFRED GORDON will sing WILFORD MORGAN'S popular ballad, "MY SWEETHEART WHEN A BOY," at Myddelton Hall, Islington, March 28th.

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M R. SANTLEY will sing L. DIEHL'S new Song, "THE MARINER," at Mrs. Roney's Concert, March 28.

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H ENRY SMART'S highly-admired Duettino, "MAY," will be sung in Mrs. John Macfarren's Pianoforte and Vocal Recital, at Guildford on THURSDAY, March 23, by MISS ANNIE SINCLAIR and MISS MARION SEVERN.

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